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SCULPTOLINEAR KINTINUUM: A THEATER ART PIECE.

[Please note: A 16 mm motion picture film of the dance is available for consultation at the Walter Clinton Jackson Library, The University of North Carolina at Greensboro].

University of North Carolina at Greensboro,
Ed.D., 1969
Fine Arts

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SCULPTOLINEAR KINTINUUM:

A THEATER ART

PIECE

by

Earlynn J.^{oy} Miller

A Dissertation Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
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Approved by

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The dissertation was a performance of a theater art piece, Sculptolinear Kintinum. The concert presentation took place March 13, 14, 1969, at Taylor Theatre on the University of North Carolina at Greensboro campus. It is recorded in a 16mm film. The theater art piece is supported by a written documentation which is a development and validation of the directing artist's personal experiences resulting from the dissertation.

In Sculptolinear Kintinum some of the sculptural aspects of the human body and the human body in combination with others were explored as stimulus for the choreographed motion and design. This statement was further motivated by the influence of a particular group of sculptural objects used at different times in the theater piece to: change the shape of the human body; restrict and augment the possibilities of motion; delineate space in ways not possible with the human body alone or in a group; and connect, relate, and isolate the performers in their relationship to one another and to the sculptural forms. The sculptural forms were used at different times as sets, props, costumes, or a combination of these.

The intent of all work with the sculptural forms and with the human bodies was to elicit motion that was inherent

in the new form resulting from the union of the performers and the sculptural forms, or of the performers as a small group or mass. The integration of the theater elements of color, sound, light, time, shape, space, and motion into a visual and auditory continuum made up the statement which is this work. The piece was presented as a kinetic continuum of sculptural form and linear statement.

Intensive training sessions in improvisation preceded actual rehearsals. The objectives of these sessions were to increase individual sensitivity, to establish group awareness and rapport, and to encourage compatibility and ease of working relationships between the performing and directing artists. The training sessions were a series of experiences designed to increase awareness of relative body position, shape, space, phrasing, focus, rhythm, kinetic flow, resistance, and counterbalance. The students were trained not only to become aware of these elements as they worked individually, but as they worked with another person, two other people, and so on up to seven--the total number of Sculptolinear Kintinuum performers. Improvisation was allowed to affect all aspects of the statement, the title, the collaboration with other artists, the costuming, the color selection, and the development of the motion passages with the performers.

The belief that the artist can and must train himself to think beyond the obvious, to find many solutions to

everything, to formulate his own criteria of judgment, to develop a flexible and fluent mind, to be ultrasensitive to perceptual stimuli and to make technical discoveries that lead him to new avenues of exploration, became the guiding ideal for this dissertation and led to the performing and directing of the theater art piece, Sculptolinear Kintinum.

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CHAPTER I

INTRODUCTION

Statement of Beliefs About the Theater Art Piece

The integration of theater elements into one statement yields an end product which may deny or confuse the labels of dance, drama, music, or art. The product is a statement made in space, time, and motion with the possible integration of colors, sounds, lights, props, costumes, and established environments. The environment for a theater piece may be a two-dimensional decor, a three-dimensional setting, or a combination which is both two and three-dimensional. The environment may be constructed by manipulation of elements on stage during the presentation of the theater piece. The manipulation and development of the elements as carefully measured ingredients make the final product. It is the different proportions of these ingredients and the individual ways of structuring used by each artist which brings to contemporary theater so many very different styles and works. Multi-media is a term commonly used to designate a work of art in which no one medium dominates. In this paper the term theater art piece is used to designate a theater performance in which there is more than one predominant medium.

The theater art piece is a statement that says

something not only to the audience, but also to the creator and the performer. The idea for the theater piece may be either intangible and subtle or it may be tangible and definite. The idea may change in the process of forming the piece or it may be obvious from the very beginning. The nature of the idea determines the material and the structure of the art piece. The idea takes possession of all those concerned--the artists in the formative stages, the audience, if it is a successful statement, in the finished stage. The idea is made into an art product by any structure and treatment necessary to make a statement which has clarity, insight, and inevitability. The statement of a theater art piece is shaped by the creating artist and given substance by the performer in combination with the nonhuman theater and art elements.

Through integration, the technical elements of theater and art should be blended into a work in which none calls attention to itself, but each contributes to the total statement in whatever way is demanded by the basic idea. Not all of the elements will be used. The process of integrating the elements may be organic with the product becoming almost a self-evolving entity, cerebral with the product being specifically and consciously invented, or a combination of the two. In the construction of an art piece there must be logic. There is an inherent logic in an art idea which when brought together with the creative artist's own

artistic rationale yields an original statement. There will be logic in the selection of materials, construction of the work, and therefore in the performance. This does not preclude the use and value of shock in construction of a piece. If the idea for a statement becomes paramount, the possibilities for multiple and varied statements will flow in the mind of the artist. As work progresses, the flow of the creative process will sometimes modify and alter the statements. The unique art statement is a result of previous familiarity with the media and practiced craftsmanship unless it is a happenstance. The artist can and must train himself to think beyond the obvious, to find many solutions to everything, to formulate his own criteria of judgment, to develop a flexible and fluent mind, to be ultrasensitive to perceptual stimuli, and to make technical discoveries that lead him to new avenues of exploration.

The success of a theater art piece is best achieved when there is a synthesis of interesting structure, skilled execution, and the attunement of personalities, spirits, bodies, and minds to the project. In actuality the latter may be the most important component in a successful statement. Approaching the structuring process through training the dancers by improvisation, which is to be discussed in the ensuing pages, quite often yields this as an important by-product. Cognizance of these factors implies that the artist needs to be a director, choreographer, teacher,

inventor, sculptor, theater technician, graphic artist, and musician. In some cases, this may also be achieved by collaboration. The performer and audience must be flexible and consider each theater piece on its own terms. Each must be willing to embark on a new experience and to yield himself to the magic of the moment.

Improvisation as a Forming Technique

Improvisation in dance has many guises. In the initial stages and as an end in itself, it is spontaneous, loosely and instinctively structured, and the events that happen are unconsciously brought about by the performers either as individuals or as a group. Improvisation used as a forming technique becomes more highly structured and is willed either jointly by the directing artist and the performers or predominately by the directing artist. In the initial forming there is still spontaneity in the structuring of the situation in order to elicit the quality and texture of movement and the use of space and time as envisioned for a section of the total work. Immediate decisions, editing, ordering, and reordering are all highly active, flexible, and spontaneous interactions between the directing artist and the performers. As the work begins to take form the structure becomes more imposing. There is less spontaneity and more emphasis on obtaining a definite form. The improvisation occurs in smaller and smaller sections and is by this writer's definition a form of experimentation or

exploration to find the right combination of elements which fit logically into the total structure or to solve problems of transition or mechanics.

The use of improvisation in the creative process is not unique. It may be utilized as the single means to the art piece or in combination with more traditional methods. Some will allow the nature of the work to influence the method selected, while others will elect a technique which best suits them as individuals. The differences in improvisational approaches lie in the manner of handling the process or the emphasis or direction taken by the individual directing artist. The process then takes on differing characteristics in the hands of each creator. For some it will come alive and work well; for others it will not. Probably the approach will succeed at times and fail at others for each person who uses it.

This writer finds improvisation much more difficult to handle than the specific mapping out of all movement sequences and the manipulation of the elements before a rehearsal. However, this forming technique will probably not be disassociated from future endeavors because of the state of integration which so completely involves the directing artist and the performers in the total progress of the work.

The difficulties in handling this approach are many. It requires a longer rehearsal span and creates by its

nature great demands on all concerned. At times, there is likely to be considerable uncertainty on the part of the performers as to what is expected of them. The performers may achieve what is expected, but due to the subtlety, find it difficult to retain. It is often necessary to repeat a passage many times until all the necessary elements are integrated into the passage and it satisfies the directing artist's expectations. Herein lies the danger of loss of spontaneity. The energy expenditure is great and thus the rehearsals are very taxing physically, mentally, and emotionally. Improvisation demands that participants in the rehearsal be keenly aware of all that is happening at every moment. Any distraction, absence, physical ailment, or worry on the part of any one participant will then affect the results of the rehearsal and the nature of the art product.

The directing artist's indecision or change of mind is apparent to the performers since the development of the piece is done in the presence of the performers instead of beforehand in the privacy of the studio or theater. This does not mean that no prior preparation for a rehearsal is done. On the contrary, the person who uses this method can be just as obsessed by the whole piece and set up just as many mental images as the one using another approach. So, too, can he work out possible movement solutions on his own body and with the theater elements before working with the

performers.

On the other hand, the attributes of the improvisational approach are also many. This writer believes that it is possible through improvisation to blend the performers own styles and abilities together to achieve a statement more rapidly than it would be possible by inflicting preconceived solutions. She further believes that it is possible to get as good an end product by this process as with any other.

The improvisational method probably fulfills educational objectives more fully than other methods of teaching a dance. The artists learn to speak a common language that makes the many aspects of motion, shape, space, rhythm, time, phrasing, and dynamics become vivid and meaningful. The discoveries about the nature of these are made together. As this occurs the director is better able to communicate verbally with the performers and is in better control of the rehearsal. As meaningful communication is established, rehearsal caliber and output increases. The performer is involved in the total process and therefore learns more as he becomes completely involved. This is a particularly rewarding way for both director and performer to reach a depth and breadth of discovery. This is also true as the educator works with the immature, unsophisticated, but excitingly potential instrument and mind of the typical college student.

In the process of conducting a rehearsal by the improvisational method, the director cues verbally, the performers listen and respond while at the same time they are sensitive to movement and relationships with others in the group. The directing artist is always acutely aware of what the performers are doing and gives cues at the precise moment either to get exactly what is envisioned or to experiment with creating something new. It is truly a give and take situation, a highly perceptive, and alive experience. Everything will not be right, but that which is, is taken and worked with until something even more exciting results. At any time within the process work on the art piece may be suspended temporarily or stopped completely if it is no longer possible to keep the experience alive with the spontaneity derived from the association of directing artist, performers, and audience with each other and the art idea.

The art piece itself may seem to rule during some of the process, only revealing its true form and direction after an extended association with it. The piece may seem to be allowing itself to be molded into one direction only to suddenly defy all or part of what has been accomplished and demand other treatment.

Because of the nature of this forming technique all parts of the work at some time or times in the development appear to be slippery, as if the clay has too much water. The challenge is, at the crucial moment, to structure the

rehearsal by saying the right thing to get the result that is in the creator's mind, or to be alert enough to the situation to use and manipulate the clay to get something even better than had been envisioned prior to the rehearsal. In this way, the process becomes exciting and can be more important to those directly concerned than the theater presentation. Work on the piece could go on and on, never really stopping, since the challenge involved is to find as many ways of doing things as possible, to select the best and then to dig even further from there, discovering new ways and tangents. Ideas may never stop, but the pressure imposed by a theater date as well as the degree requirements demand that experimentation end and that the art piece be ordered and set. One hopes that the right material has been edited and regrets that so many beautiful moments have been forgotten or left in the studio.

If the rehearsal is disciplined with the performers' full concentration and moldable bodies at the director's disposal, there is a richness that can be discovered through this "tuned-in" collaboration among the artists--richness that might never be conceived by the creating artist's mind alone or even a collaboration of minds on a completely verbal level.

It takes considerable time and much training before a group is ready to be successfully molded by the improvisational technique. The theater presentation should be

mutually fulfilling for all concerned. It is hoped that each member of the communicative triangle of creator, performer, and audience is more than entertained or bombarded, but is in some way stimulated or illuminated by the art piece. The performance itself is an evaluation point, a sounding board for the creator and the performers of a piece. They first listen to their own sense of logic and intuition, and bring these together into conscious thought. Next, they listen to what other people may or may not say about the art experience. During or after the concert presentation, the evaluation may motivate changes, and require reworking to clarify and improve the statement. All of this should be with the same awareness and "tuned-in" state that existed throughout the formation of the theater piece.

Most clearly stated works of major import have not completely matured before the first presentation. The performers go through a process of relating and clarifying motivation and understanding the functions of each of the parts of the theater piece and the relationship of each of the performers. Part of this comes from performance in front of an audience. Part of it comes from repeated interaction with each other. The entire process involves initial experimentation, forming, performing, reworking, representing, reconstruction, ad infinitum. The results may be quite different at varying times because of different

performers, directors, audiences, and performing environments. This longitudinal process should be approached with the same characteristics of the initial improvisational molding which demanded from all the capacity for open-mindedness and objectivity, yet complete involvement and allegiance to the piece.

CHAPTER II

THE PROCESS LEADING TO THE ART PIECE:

SCULPTOLINEAR KINTINUUM

The Synopsis of the Theater Piece

In the art statement, Sculptolinear Kintinum, some of the sculptural aspects of the human body and the human body in combination with others were explored as stimulus for the choreographed motion and design. This statement was further motivated by the influence of a particular group of sculptural objects used at different times to: change the shape of the human body; restrict and augment the possibilities of motion; delineate space in ways not possible with the human body alone or in a group; and connect, relate, and isolate the performers in their relationship to one another and to the sculptural forms. These presented by their physical nature new considerations for the performer which led to the discovery of new motion patterns and logic.

The positive and negative aspects of space were used to influence the aerial design of the human form and the design of a group of seven performers in diverse combinations with, and at times without, sculptural forms. Vertical, horizontal, diagonal, and circular tensions created in space by the performers and the sculptural forms were factors

which stimulated the development of some of the motion patterns.

The intent of all work with the sculptural forms and with the human bodies was to elicit motion that was inherent in the new form resulting from the union of the performers and the sculptural forms, or of the performers as a single figure, small group, or mass. The possibilities of using a solo figure, duet, trio, and other groupings which would be possible with seven people were utilized. Varying numbers of sculptural forms were used in combination with several numerical groupings of performers at different times within the work. The possibility of using more or fewer people than sculptural forms was incorporated into the continuum of the work. The sculptural forms were used at times as sets, props, costumes, or a combination of these. They became: body coverings; extensions of body parts and the human range of motion; restricting forces to the motion of certain body parts; obstacles to go through, around, and in and out; supports for the performers; and connecting links for human and sculptural forms.

The integration of the theater elements of color, sound, light, time, shape, space, and motion into a visual and auditory continuum made up the statement which is this work. The piece was presented as a kinetic continuum of sculptural form and linear statement, hence the title Sculptolinear Kintinum. The three section titles were

words made with the idea of a continuum: a continuum of three linear works, Trilinum; a continuum of sound punctuated by silence, Silentum; and a continuum of nine additional approaches to motion and design through sculptural motivation, Neuenum.

Predominant themes were manipulated and developed throughout Sculptolinear Kintinum. These can be traced and interrelated in costume design, color selection, lighting design, electronic sound, sculptural shapes, use of groupings, use of stage areas, and sculptural concepts and motion materials.

The Experimental Study

The experimental study preliminary to actual work on Sculptolinear Kintinum at the University of North Carolina at Greensboro was done at Illinois State University using seven faculty members and students and one understudy. The two men and six women were an experimental group upon which ideas and structure were tried; possible manipulation of the sculptural forms was determined as the forms were designed and constructed, costumes were made, colors were chosen, and techniques of improvisation were developed for training and directing purposes. This study was presented in concert in April, 1968. The title, Sculptolinear Kintinum was chosen. Documentation of this stage of work was in the form of a 16 mm sound movie, photographic albums, performers' reactions

and discovery logue, and director's logue. With this documentation, it was possible to view the art piece any number of times for critical evaluation not possible in a live performance.

As experimental work on the piece began, the technique of improvisation was selected as the approach to unify the performers with the nonhuman sculptural shapes and to mold the form of each subsection of Sculptolinear Kintinum. This approach was continued as a way of working with the University of North Carolina at Greensboro students.

The Training of the Performers in Techniques of Improvisation

Intensive training sessions in improvisation preceded actual rehearsals. The objectives of these sessions were to increase individual sensitivity, establish group awareness and rapport, and to encourage a compatibility and ease of working relationships between the performing and directing artists.

The training sessions were a series of experiences designed to increase awareness of relative body position, shape, space, phrasing, focus, rhythm, kinetic flow, resistance, and counterbalance. The students were trained not only to become aware of these elements as they worked individually, but as they worked with another person, two other people, and so on up to seven--the total number in this

group. Group phrasing and dynamics were important as they were trained to work and respond as one group. Work with the individual performer, the performer in small groups, and finally as a total group preceded experimentation with the actual sculptures. These, however, were introduced early in the training sessions. Time was allowed to become familiar with each group of sculptures and headdresses, to encourage the performers to find their own ways of working with the sculptures, and to begin solving structured problems which became increasingly demanding. As rehearsals progressed, the student performers became more discriminating in their own motion, were able to solve problems as a group, and to have more success for longer periods of time in finding solutions through movements that were both exciting to watch and perform. A record was made of some of these discoveries and they were later used in certain sections of the work. Improvisation was allowed to affect all aspects of the statement--the title, the collaboration with other artists, the costuming, the color selection, and the development of the motion passages with the performers.

Fascination with the actual techniques of improvisation and direction by this method was part of the reason for choosing this technique for formulating the art work Sculptolinear Kintinum. No rigid preconceived ideas were established. Any method was used to get a result which had possibilities for further work or which was considered good

enough to be accepted in its initial form. As new methods of direction were discovered, others were suggested. These in turn led to still others until these methods of direction became exciting in themselves and when used improved the caliber of the performers' work. It is this writer's belief that this process of discovery of specific methods and techniques for actual use must be made by each directing artist and cannot be passed from one to another in any workable formula. A question also arises about the success of using this method by all artists or all performers. The students chosen for Sculptolinear Kintinum all worked well in this framework, even though few had ever experienced this technique previously. Whether or not another group of students would have reacted as well is not known.

Discovery and acceptance of this approach to the forming of the art product was for this writer a gradual process. Each new exposure to improvisation provided new discoveries and a sense of fascination, just as each rehearsal also opened new avenues to discovery and suggested the direction to be followed. Each rehearsal evolved out of itself and the preceding one.

Rehearsals on the Actual Theater Art Piece

As the students became more skilled in improvisation, were more easily directed and able to recall and reconstruct material, rehearsals began on the actual theater piece. Group rehearsals were held twice a week for a total of three

hours. Small group rehearsals were scheduled in addition to this with an average of one hour per week per participant. Auditions for the group were held in October, 1968. The work was presented in concert in March, 1969. Documentary filming was done immediately following the concert performances when the student dancers were in peak performing condition and the lighting and staging equipment and crews remained intact.

The overall form, number, and casting of performers, sculptural shapes, costumes, sound, and colors were determined before any work began with the University of North Carolina at Greensboro students. This was possible because of the collaboration with composer, Dr. Abram M. Plum; sculptor, C. Warner Sandell; and the experimental group of Illinois State University faculty and students which occurred during the previous school year. With the products and discoveries of that year behind, all work with the University of North Carolina at Greensboro students could be aimed at developing the art piece, pursuing certain theories of the directing artist, and in the actualization of a lighting design. All rehearsals for the work were done with the actual sculptural forms and headdresses.

As work began at the University of North Carolina at Greensboro, changes began to take place. The choice of an all female group necessitated several alterations in concept compared to the work of the previous year. "Duet Vertical"

was changed the most. As originally choreographed this duet involved the stacking of two figures, one on top of another, so that greater verticality could be achieved and the upper parts of the stage space used more fully. The duet of the two men was eliminated. Some of the costumes were altered or changed. The concept of rust for the men and coral for the women was eliminated and used as two contrasting colors. Changes and reordering occurred in some sections and subsections. After these initial changes were made many more continued to occur as the organic development of the work evolved.

The piece, before appearing on stage, was structured and set and could be repeated in the same way by the performers any number of times. This does not, however, mean that differences of timing and spacial design did not occur in the performance of the piece. It is this writer's belief that improvisation as such belongs in the studio and not on the concert stage unless used by very highly skilled and experienced artists or in the context of a lecture-demonstration.

CHAPTER III

AN EVALUATION

In theory, this writer's statement of belief encompasses a synthesis of the arts with predominance of whichever elements might be dictated by logical development of the idea into a theater piece. As Sculptolinear Kintinum evolved, no deterrent was placed to make this work anything but a predominately choreographic one with considerable design and sculptural emphasis.

The uniqueness of this work lies not in the actual process or product of this piece, but in the training sessions for the dancers prior to actual rehearsal on the dance. The techniques and experiences developed for sharpening body awareness, group sensitivity, and environmental consciousness have potential for further research and experimentation.

The filmed documentation of the work with each dance group afforded an excellent opportunity for this choreographer to compare and contrast the results of two years of work. Study of the improvisation training films taken of each group make the differences between the groups quite clear. Each group had its own characteristics. The Illinois State University dancers had greater dynamic range, partly

due to their height, age, and sex differences. The University of North Carolina at Greensboro dancers did not have this range of differences and were better able to blend the use of time, space, and motion elements to achieve a higher degree of group unity. The timing and rhythm of the two groups were very different. The first group had a facility for slowness and design awareness. The second group could experience this individually, but it was only after considerable control was placed on them that they were able to accomplish this as a group.

Viewing of the filmed performance of the two versions of Sculptolinear Kintinum points up the choreographic progress made in the second year of work with the dance. The film of the first year was not viewed during the work with the University of North Carolina at Greensboro dancers. No attempt was made to keep specific movement sequences, but rather to build on the concepts and structure of the first dance. The great increase in quantity of content may be a partial reason for the time and rhythm differences in the two performing groups.

Objective viewing of the piece as possible only after all choreography is finished, in addition to discussions about the work with other people, brought about some discoveries about the dance which had not been consciously acknowledged by the choreographer. The poles and elastics had been added to the work without thought to the contrast

in design and flexibility of shape which they afforded. They had been intuitively added and only after the concert performance was the realization made that the poles could make new and changing shapes on stage, whereas the other forms were rigid and had to be used in a completely different manner.

By definition in this paper, an art piece must make a statement. The statement made by the work Sculptolinear Kintinum is one of a continuum of movements and sculptural shape and design. The statement is predominately curvilinear with contrasting straight lines. The choreographer's critical evaluation of the theater piece would place need for further work on obtaining more contrasting straight lines to balance the dominance of the circular motif. More stillness and tempo variations would improve the time and rhythm elements of the dance. Further collaboration with the composer might result in a revision of the sound for section three which has a slower tempo and more rhythmic variation. More development and solidification could be done in the "linear" and "extended" subsections. Section one might be developed by adding the "duet vertical" from the experimental study. Further experimentation in the lighting might be rewarding, particularly in section two. "Connected" and "second solo" need further development if reconstruction is attempted. Some consideration might be made as to increasing the number of dancers and doubling

many parts for the effect of unison design or the effect that slight variation in spacing, level, or direction might give. This evaluation process could go on and on with decisions to keep parts and rework, either adding to or subtracting others. The process is never finished. If reconstruction of the dance is done it will be with some combinations of the two versions of the dance and a choice of dancers who might have both the dynamic range and the group unity that these two groups possessed individually. Continued work with one group over a span of time encompassing more than one academic year would also be rewarding.

Both dance groups had great facility for discipline and concentration. They developed a rapport and cohesiveness that made working with them exciting. They began to develop an awareness early in rehearsals of when a movement was right because of how it felt from within. As this happened it was possible to get more from them and to get further along on the actual dance. There were marked plateaus and milestones along the way. As a director it was necessary to plan experiences for the group which would push them forward faster and for a greater distance. These experiences included a variety of training experiences in improvisation, a lecture-demonstration in these techniques for an audience, written reactions and discoveries after each rehearsal, analyzation with the dancers of the mechanical principles of movement and force, talk sessions,

readings, photographs, videotaping, critiques by Virginia Moomaw and Lucas Hoving, a television appearance, concert performances, a visit of one of the first group dancers, and the filming of the dance. The University of North Carolina at Greensboro dance group was allowed to see the Illinois State University film only after all work and performances of the final dance were completed.

A portion of the audience reaction to the dance brought about an unexpected chain of events which as of this writing are still in the planning stages. The Unified Arts Committee of the University of North Carolina at Greensboro Elementary School has requested consultation with this choreographer and may possibly use the concepts of this work and the dance as a springboard for thought on how they might unify their efforts in a culminating experience for the students in drama, dance, music, and art. Additional experimentation with a small independent study group of fifth and sixth grade boys and girls will be done by the choreographer with the volunteer assistance of the University of North Carolina at Greensboro Sculptolinear Kintinuum dancers.

A truer and more complete evaluation of the art product and process will only be possible as time elapses and more objectivity is attained. Completion of one phase of work serves its purpose best by opening up new avenues for exploration. As new works are created further evaluation is

possible in the comparison of the art pieces. This is in itself revealing and may alter or reinforce the course of action and the supporting theory behind it. The opportunity afforded by degree requirements for two year's work on one choreographic endeavor was rewarding in the depth and detail which could only be attained in a longer time span than is usually allowed by the academic calendar.

APPENDIX A

THE THEATER ART PIECE: SCULPTOLINEAR KINTINUUM

THE SCENARIO

Sculptolinear Kintinum

The three sections of the statement correspond to the three contrasting sections of the electronic score. Each section is further subdivided by contrast in the use of the number of performers; the number of sculptural forms or lack of these; the active stage area; the motivational structure and sculptural concept established to elicit the motion patterns; the length of the subsections; the colors and design of the costumes, sculptural forms, and lighting; the rhythmic, tempo, and dynamic elements; and the entrance and exit of performers and sculptural forms.

Trilinum

The first of the three sections has three subdivisions involving a performer in a solo with a sculptural shape, a duet of performers with two batons, and a second duet of performers with the sculptural shape used in the first subdivision of this section. This section is ABA in form with the first and third motifs being circular, the middle motif being somewhat vertical and linear with curvilinear aspects evolving from the connecting force of the two batons.

solo. A contained and circular motif is established by a soloist within a circular three dimensional shape. The space from floor to standing reach of the dancer with the sculptural form is used. The floor and aerial patterns are circular. The dancer's body facing is forward toward the audience with focus progressing from within the dancer, out to the audience, up in a skyward direction, and back to the audience. The use of stage center is established by light and action for use throughout the dance as an important reference point. Movement is initiated by a head lead which is extended by the sculptured headdress worn by the dancer.

duet vertical. Two performers facing predominately forward or backward, with an occasional twist or angle of the bodies, use two short batons to make an extended vertical and diagonal line which has circular overtones created by the connecting force of the two batons. The predominate line of the batons is further accented by the projections on the headdresses. The batons are used by the performers as an extension of one arm with no connecting link between them; by each person separately with an end in each hand; by both performers holding a different end of one baton, the remaining baton held by the end by one or the other of the performers; and by both performers connected together by holding an end of each baton.

second duet. The same sculptural form used in "solo" reappears in this subsection used by two people.

The relationship to the sculpture changes from outside of the sculpture to within and back again. The sculptural form is used as a pivot point; it is placed between, above, on the floor, and on a level with the arm reach of the performers. They use the sculpture individually, trade it, project through it, and use it together as a connecting form. More of the stage is used than in the previous subsections. Elevations are developed as new material. The human figures are extended upward with sculptured headdresses.

Silentium: illumination and form

The second section is one continuous flow of movement by seven performers using a set of five self-standing sculptural forms. The sculptural forms are illuminated from within, above, and behind with emphasis on sculptural shape of the human body which is at times within, in front of, behind, away from, and traveling through the sculptural shapes.

The entire stage area is used with the center of the stage, five specially highlighted areas, and upstage center being the most important areas of emphasis. The circular massing of sculptures and of bodies is predominate in this second section. Costuming was designed to carry through the circular motif. A line of sculptures and performers parallel to the audience is developed from material in the

first section and reoccurs throughout section three. A rocking theme is introduced and also reappears in section three.

Neuenum

The longest of the three sections, Neuenum, is a continuous series of nine smaller subdivisions, each an entity in itself. Linear stripes in the sculptures and headdresses of the first subsection blend into a linear design in the costumes and poles of the next three subsections. In the last five subsections the body is further sculptured with costume. The connected motif of "extended" is brought back in "sextet" without the use of poles. It occurs in "duet horizontal", "connected", "supported", and "conclusions" as well. This motif also occurs in parts of Trilinum and Silentum. Some reminiscence of approaches used throughout Sculptolinear Kintinum are found in "conclusions".

quartet. Four people and four sculptural shapes appear in "quartet". More emphasis is placed on unison movement than is heretofore used in the dance. The four sculptural shapes are augmented by headdresses. The extreme downstage plane is used. The sculptural forms are used as shields to mask the total body or parts of the body, projections to extend into space, flat planes to rotate, and extensions to become like larger headdresses.

The group moves as separate forms with no contact.

linear. Three poles are used as body extensions, pivots, projections, and for design juxtaposed with one another and the three performers. Different relationships of the bodies to the poles are established. The following concepts were stimulus for movement: the body moving about the pole which acts like a pivot; the pole moving about a relatively stationary body; the body in an upright relationship to the pole; and the pole diagonal, vertical, and horizontal to space and the body. The different possibilities of relationships to one another motivated additional movement patterns. All stage areas are used in this subsection, including the upper reaches of the stage space which have been unused in previous sections.

duet horizontal. The space near the floor in center stage is used in this subsection. The two performers use the floor and each other as supporting surfaces, changing their base of support often. Several body facings to the floor and to each other are used. Need for each other in doing movements that could not be done alone was motivational for parts of the movement sequence. The bodies were kept off the floor somewhat so the negative space could be seen between the bodies and the floor.

extended. Five performers and five poles become a connected network of design by the use of elastic extensions. The bodies are used in a flat, diagonal, and

circular perspective to the audience. The group moves as one in counterpoint to a solo figure.

connected. Two bodies and one sculptural form in the shape of a hoop were motivated by pivoting around each other. This alternating of pivoting and acting as a stationary force was passed from one person to another as the stage area was covered and the movement was designed. The relationship to the form changes from directly overhead with the bodies parallel and directly underneath the form to a relationship outside the hoop with the hoop being raised and lowered between and around them.

supported. The same sculptural hoop used in "connected" appears here used by two performers as a support for a third. The upstage center area is used. The resisting tension between two people on the sculptural hoop is used to support the third, enabling the third to do things not possible without the contacts with the other two and the hoop. The hoop is above the three bodies, around one person, and in the center of a circle of three at different times in the subsection.

sextet. Six performers are silhouetted in the upstage plane. Imaginary external pulls from stage left, stage right, and both directions at once were used as motivation. Upward, downward, and spiral pulls with consideration of negative and positive design were also used to manipulate the people and space in the subsection.

second solo. "Second solo" carried through the concept of magnetic pull, but from within the body as the movement became fragmented and in succession. This subsection uses most of the stage space and finishes center stage.

conclusions. Seven performers and sculptural forms use the downstage area for entrance reminiscent of "duet vertical". The center stage area used in "solo", "second duet", "illumination and form", "duet horizontal", "extended", and "second solo" again becomes predominant. The use of the circular group theme used in "illumination and form", "extended", "connected", and "supported" reoccurs in a new way in "conclusions". The parallel line to the audience appears in "conclusions" as it did, used in a similar way, in "illumination and form", "quartet", "extended", and "sextet".

The sculptural shapes are used to cover parts of the body; to project parts of the body through; to change the body shape; to relate to the ground plane in perpendicular, parallel, and diagonal directions; to assume different directional relationships to the body and to space; to delineate space by placement at different heights from the floor, upward, and out; and to create overlapping and connecting relationships.

The space beyond the reaches of the body is used as it is in "solo", "duet vertical", "second solo", "illumina-

tion and form", "quartet", "linear", and "extended". The work ends center stage, as it began. The group and sculptural forms are in silhouette.

THE PROGRAM

A copy of the program and program note for Sculpto-linear Kintinum appears on the following page.

UNC-G

*Dance Company
Concert*

TAYLOR THEATER

8:30 P.M.

MARCH 13-14, 1969

SCULPTOLINEAR KINTINUUM	Abram M. Plum
Choreography: Earlynn J. Miller (Partial Fulfillment of Ed. D. Dissertation)	
Trilinum	
Solo	Katherine Wesson
Duet Vertical	Virginia Ann Adams, Carolyn Wertz
Second Duet	Laura Metzger, Katherine Wesson
Silentium	
Illumination and form	Ensemble
Neuenium	
Quartet	Virginia Ann Adams, Laura Metzger, Carolyn Wertz, Katherine Wesson
Linear	Madeline Kuczynski, Donna Rogers, Connie Spadanuta
Duet Horizontal	Virginia Ann Adams, Laura Metzger
Extended	Virginia Ann Adams, Laura Metzger, Donna Rogers, Connie Spadanuta, Katherine Wesson
Connected	Madeline Kuczynski, Donna Rogers
Supported	Madeline Kuczynski, Donna Rogers, Carolyn Wertz
Sextet	Virginia Ann Adams, Madeline Kuczynski, Laura Metzger, Donna Rogers, Carolyn Wertz, Katherine Wesson
Second Solo	Connie Spadanuta
Conclusions	Ensemble

In the choreographic statement, Sculptolinear Kintinum, some of the sculptural aspects of the human body and the manipulation of a particular group of sculptural objects are stimuli for movement and design. The sculptural objects are used to change the shape of the human body, restrict and augment the movement, delineate space in ways not possible with the human body alone or in a group, and connect, relate and isolate the dancers in their relationship to one another and to the sculptural forms.

APPENDIX B

FACTORS COMBINED IN THE PRODUCTION
OF THE THEATER PIECE

CASTING

Selection of the participants was done by audition of all members of the University of North Carolina at Greensboro Dance Company. They were chosen on the bases of student preference, choreographer's ratings, and the time needed for rehearsals matched with the time the students were willing to spend in rehearsal each week. Ratings of the students were based on flow of movement, confident appearance, and ability to find ways of manipulating an unfamiliar sculptural form. Seven people were chosen for Sculptolinear Kintinum with a commitment to four hours per week of rehearsals. An eighth person was added the last week of the first semester when one of the group of seven had to relinquish part of her role for medical reasons. She later found it necessary to withdraw from the group.

When casting the various sections and subsections consideration was given to the equal distribution of parts, initial impression of the person's movement qualities, and a mathematical juggling of group size and need for time to change costumes and assemble sculptures backstage.

COSTUME DESIGN

Basic costumes of tank suit leotards, tights, and hoods are worn throughout the work. Costumes are added to

this for various sections and subsections. All costumes were purchased or made from white danskin, helenca, felt, or elastic. The tank suit leotards, tights, and underwear were dyed coral at one time. The felt was dyed coral and rust and was then made into hoods. The hooded leotards were cut from white helenca and were sewn before they were dyed coral or rust. The elastic costumes remained white. The leotards fashioned from strips of helenca were dyed fushia, scarlet, orange, yellow, yellow-green, green, and blue-green after they were sewn. Headdresses were sculptured out of buckrum and foam rubber and covered with helenca, cotton cloth, and colored felt.

COLOR SELECTION

Color selection was an organic process. Experimentation with colors was done on color swatches before the actual dying. Liquid dye was used and colors mixed to give the end result. All dying was done by hand in the sink, using hot tap water. The colors used in the leotards added in Silentium are the colors of the dance which are added in different intensities to the basic coral and rust throughout the dance. In addition to this, white is used predominately in one part of the dance. The sculptures in Silentium are covered with a very light green cloth to reflect the light used in the lighting design for that section. The other sculptures are covered with brightly colored cloth.

SCULPTURAL FORMS

The sculptural forms used in Sculptolinear Kintinuum were a result of a collaboration between the artist and sculptor, C. Warner Sandell, a Graduate Assistant in the Art Department at Illinois State University at the time when preliminary and experimental work was being done on the work. Frequent consultation was held on the number of sculptures, the use, needs, and sizes. The design and execution of sculptures used in "quartet", "illumination and form", "connected", "supported", and "conclusions" resulted. The design for the sculpture used in "solo" and "second solo" was done by Michael Maroney, freshman drama and art major at Illinois State University and participant in the experimental study done on Sculptolinear Kintinuum. The addition of the batons used in "duet vertical" and the poles used in "linear" and "extended" was done by the directing artist.

The sculptural forms were metal rods, bent into shape, and braized in place. Parts of them were covered with cloth. Each area to be covered was first wrapped with cotton strips and then cloth sewn to this.

ELECTRONIC SCORES

The electronic scores used for sections one and three of Sculptolinear Kintinuum were composed by Abram M. Plum, Professor of Composition at Illinois Wesleyan University.

The electronic score for section two was arranged through collaboration of the directing artist and composer as the need for this section arose out of the preliminary experimentation for the work done with the Illinois State University dancers. The subsections of the dance were determined by the development in the electronic score as heard by the directing artist.

BACKSTAGE NEEDS

Considerable maneuvering space was needed backstage for the successful performance of this piece. Placement of each prop and costume article became a ritual. The members of this dance became their own stage assistants and followed a memorized routine of lifting sculptures, holding curtains, giving out costumes, adjusting headdresses and other necessities in addition to the performance of this work.

LIGHTING DESIGN

The lighting design for Sculptolinear Kintinum was conceived and directed by the directing artist. Light is considered as a moving element and changes in location, source, and color with the performers. A white scrim is used as the background throughout the theater art piece and changes colors between and within the subsections of the work. The lighting design for the concert could not be

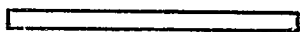
filmed. In the filming of the documentary movie, all lights used in the concert plus additional floodlights were employed for necessary illumination. All directional, silhouettes, and area lighting effects had to be sacrificed in the film.

LIGHTING PLOT

The lighting plot for Sculptolinear Kintinuum appears on the following page.

Key:

Strip



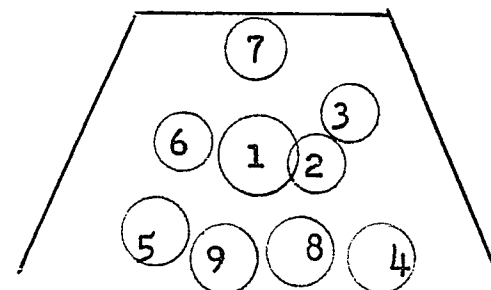
6 inch fresnel



6 inch ellipsoidal spotlight



10 inch ellipsoidal spotlight



Special Areas

INSTRUMENT SCHEDULE

CIRCUIT NO.	TYPE OF INSTRUMENT	WATTAGE	DIMMER	SPECIAL AREA	GEL COLOR (ROSOLENE)	FOCUS AND REMARKS
76	fresnel	500	10	1	amber 802	medium
90	fresnel	500	10	1	amber 802	medium
27	ellipsoidal	750	13	1	amber 802	spot
67	fresnel	500	11	2	straw 809	medium
83	fresnel	500	11	2	straw 809	medium
65	fresnel	500	12	3	yellow green 878	medium
81	fresnel	500	20	8	light blue green 858	medium
86	fresnel	500	20	9	straw 809	medium

CIRCUIT NO.	TYPE OF INSTRUMENT	WATTAGE	DIMMER	SPECIAL AREA	GEL COLOR (ROSOLENE)	FOCUS AND REMARKS
97	fresnel	500	21	4	pale yellow green 878	medium
96	fresnel	500	21	5	light red 821	medium
78	fresnel	500	22	6	light blue green 858	medium
77	fresnel	500	23	7	special laven- der 842	medium
				(STAGE AREA)		
41	ellipsoidal	500	1	1	special laven- der 842	Shutter off in respec- tive areas to stay off scrim and apron
39	ellipsoidal	500	1	6	special laven- der 842	
35	ellipsoidal	500	1	7	special laven- der 842	
29	ellipsoidal	500	2	2	special laven- der 842	
28	ellipsoidal	500	2	5	special laven- der 842	
26	ellipsoidal	500	2	8	special laven- der 842	

CIRCUIT NO.	TYPE OF INSTRUMENT	WATTAGE	DIMMER	STAGE AREA	GEL COLOR (ROSOLENE)	FOCUS AND REMARKS
32	ellipsoidal	500	3	3	special laven- der 842	
30	ellipsoidal	500	3	4	special laven- der 842	
46	ellipsoidal	500	3	9	special laven- der 842	
58	ellipsoidal	750	18	DSL Diagonal	amber 802	medium
130	ellipsoidal	500	4	DSR	amber 802	Shutter all side light- ing to stay in respec- tive plane
128	ellipsoidal	500	4	DSR	amber 802	
126	ellipsoidal	500	4	DSR	amber 802	
138	ellipsoidal	500	6	CSR	amber 802	
136	ellipsoidal	500	6	CSR	amber 802	
134	ellipsoidal	500	6	CSR	amber 802	
146	ellipsoidal	500	8	USR	amber 802	
144	ellipsoidal	500	8	USR	amber 802	
142	ellipsoidal	500	8	USR	amber 802	
127	ellipsoidal	500	9	USL	special laven- der 842	

CIRCUIT NO.	TYPE OF INSTRUMENT	WATTAGE	DIMMER	STAGE AREA	GEL COLOR (ROSOLENE)	FOCUS AND REMARKS
131	ellipsoidal	500	9	USL	special laven- der 842	
143	ellipsoidal	500	9	USL	special laven- der 842	
133	ellipsoidal	500	7	CSL	special laven- der 842	
147	ellipsoidal	500	7	CSL	special laven- der 842	
145	ellipsoidal	500	7	CSL	special laven- der 842	
139	ellipsoidal	500	5	DSL	special laven- der 842	
137	ellipsoidal	500	5	DSL	special laven- der 842	
135	ellipsoidal	500	5	DSL	special laven- der 842	
57	ellipsoidal	750	19	DSL Diagonal	special laven- der 842	medium

CIRCUIT	TYPE OF INSTRUMENT	WATTAGE	DIMMER	STAGE AREA	COLOR	FOCUS AND REMARKS
101-120	strip lights	150 per	1	US floor	red	floor strips alter- nate red, blue, green
	strip lights		2	US overhead	red	overhead strips alter- nate red, blue, green, and amber
	strip lights		3	US floor	blue	
	strip lights		4	US overhead	blue	
	strip lights		5	US floor	green	
	strip lights		6	US overhead	green	
	strip lights		Auxil- lary	US overhead	amber	
132	light in sculpture	150	15	Entrance DSR	red	50 foot extension zip cord attached to each sculpture
140		120	15	Entrance CSR	yellow	
149		100	14	Entrance USL	yellow	

CIRCUIT	TYPE OF INSTRUMENT	WATTAGE	DIMMER	STAGE AREA	COLOR	FOCUS AND REMARKS
129		150	14	Entrance DSL	light green	
141		150	14	Entrance CSL	dark green	

LIGHTING CUE SHEET

CUE NO.	DESCRIPTION	DIMMER	SETTING	CYC	SPEED (seconds)
1	Pre-set	10 14,15	0 < Full 0 < Full (sculpture lights)		
<u>Trilinum: solo</u>					
	Sound, curtain, dance				
2	as dancer begins second set of circles preparing to exit USR	8,9	0 < Full		8
<u>duet vertical</u>					
3	as dancer enters DSL	1 10,8,9	0 < Full 10 > Out		5 cross fade 8
4	as dancers move DSC	2	0 < Full		12
5	as dancers move	3 1	0 < Full 10 > Out		12 cross fade

CUE NO.	DESCRIPTION	DIMMER	SETTING	CYC	SPEED (seconds)
<u>second solo</u>					
6	as dancers exit DSR and dancer enters USR	1 2,3 4,5,6,7,8,9	0 < 8 10 > 8 0 < Full	1,2--0 < $8\frac{1}{2}$ 5,6--0 < 10 Auxillary-- 0 < 45	6 cross fade
7	as dancer moves on diagonal to SC after sculp- ture is exchanged	10 13	0 < Full 0 < 8		8
8	as both dancers use SC	1,2,3 4,5,6,7,8,9	8 > 0 10 > 0	Auxillary-- 45 > 0	8
9	as music ends, dancers hold position until lights are out	10 13	10 > 0 8 > 0		6

Silentium: illumination and form

10	as dancers enter with lighted sculptures			1,2-- $8\frac{1}{2}$ > 4 3,4--0 < 7	8
11	as dancers place sculptures SC	10	0 < 5		8
12	as dancers move sculptures to a line	10	5 > 0		6

CUE NO.	DESCRIPTION	DIMMER	SETTING	CYC	SPEED (seconds)
13	as dancers come SC after weaving in and out of sculptures	10 13	0 < 10 0 < 8		8
14	as dancers leave SC and all exit except one	10 13	10 > 0 8 > 0		8
15	as dancers and sculptures move to one line US			1,2--4 < 8½ 3,4--7 > 0 Auxillary-- 0 < 45	
16	as dancers leave sculptures and come SC	10 13	0 < 10 0 < 8		8
17	as dancers break from circle and scatter	11,12,21,22 13	0 < 10 8 > 0		5 6 cross fade
18	as two dancers come DSR and DSL, other dancers re- turn to sculptures	10,11,12,22	10 > 0	1,2--8½ < 9 5,6--10 > 9 Auxillary-- 45 < 60	6
19	as three dancers and sculptures come SC, all others have exited	10 21	0 < 5 10 > 0	5,6--9 > 5	8 cross fade

CUE NO.	DESCRIPTION	DIMMER	SETTING	CYC	SPEED (seconds)
20	as dancers join hands in a circle	10 13	5 < 10 0 < 6		6
21	as dancers leave circle and go back to sculptures	10 13	10 > 0 6 > 0		8

Neuenuum: quartet

22	as dancers exit with three sculptures and dancer enters DSL	20,21	up and down, never out, at different times	1,2--9 > 8 3,4--0 < 8	cyc--5 20,21--2
23	as four dancers sit on floor, backs to audience	1,2,3	0 < 5		

linear

24	as four dancers exit SR and three dancers begin to enter SL	1,2,3 4,5,6,7,8,9, 20,21	5 < 8 0 < 10	3,4--8 < 10 1,2--8 > 0 Auxillary-- 60 > 45	6 cross fade
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CUE NO.	DESCRIPTION	DIMMER	SETTING	CYC	SPEED (seconds)
25	as dancers roll into this area and come back to back	11 1,2,3 4,5,6,7,8,9	0 < 10 8 > 5 10 > 5		8 cross fade
26	as dancers let go of joined poles	12,22	0 < 10		5
27	as three dancers exit and two dancers enter SR	6,7 12,22 1,2,3 4,5,8,9	0 < 10 10 > 0 5 > 0 5 > 0	3,4--10 > 9 5,6--0 < 6 Auxiliary-- 45 > 0	8 cross fade
<u>duet horizontal</u>					
28	as dancers roll away from each other	1,2,3 4,5,8,9 11	0 < 8 0 < 10 10 > 0	3,4--9 < 10 5,6--6 > 4½	8 cross fade
29	as solo dancer moves to SC and is circled by group with poles	1,2,3 4,5,6,7,8,9 10 13	8 > 5 10 > 5 0 < 10 0 < 8		10 cross fade
30	as dancers break the second circle to make one line	10 13 1,2,3 4,5,6,7,8,9	10 > 0 8 > 0 5 < 8 5 < 10		6 cross fade

CUE NO.	DESCRIPTION	DIMMER	SETTING	CYC	SPEED (seconds)
<u>connected</u>					
31	as two dancers with hoop enter DSR	11 1,2,3 4,5,6,7,8,9	0 < 10 8 > 5 10 > 5	1,2--0 < 8 3,4--10 > 5 Auxillary-- 0 < 60	12 cross fade
32	as dancers move out of light and be- gin to move across the stage	11 1,2,3 4,5,6,7,8,9	10 > 0 5 < 8 5 < 10		8 cross fade
<u>supported</u>					
33	as two dancers stop in USC and a third dancer enters DSL	23 1,2,3 4,5,6,7,8,9	0 < 10 8 > 5 10 > 5	3,4--5 > 0	12 cross fade
34	as one dancer leaves and two dancers move USR	23 1,2,3,4,5,6,7, 8,9	10 > 0 5 > 0		12 cross fade
<u>sextet</u>					
35	as four dancers enter in a line to join the two			5,6--4 $\frac{1}{2}$ < 10 Add 1,2--8 < 10 Auxillary up and down continually	6 8 after 3, 4,5,6 6

CUE NO.	DESCRIPTION	DIMMER	SETTING	CYC	SPEED (seconds)
<u>second solo</u>					
36	as last dancer in line exits	1,2,3 4,5,6,7,8,9	0 8 0 10	1,2--10 9 Auxillary-- Full	8
37	as solo dancer moves into SC	10 13 1,2,3 4,5,6,7,8,9	0 10 0 8 8 0 10 0		10 cross fade
<u>conclusions</u>					
38	as line of seven sculp- tures and six dancers enter DSL	1,2,3	0 8	3,4--0 5 5,6--10 8½ 1,2--9 0 Auxillary-- Full 70	6
39	as line of dancers back up into a circle to DSL	1,2,3	8 0		8
40	as dancers move from circle to DSL	21	0 10	3,4--5 0 5,6--8½ 10 Auxillary-- 70 45	6

CUE NO.	DESCRIPTION	DIMMER	SETTING	CYC	SPEED (seconds)
41	as dancers split into a three, two, two grouping			1--0 9 3--0 10 Auxillary-- 45 0 5,6--10 0	12
42	as dancers scatter from the three groupings	1,2,3 4,5,6,7,8,9 10,21 13	0 8 0 10 10 0 8 0	5,6--0 10 1--9 0 3--10 0	8 cross fade
43	as dancers form a line US	1,2,3 4,5,6,7,8,9	8 0 10 0	Auxillary-- 0 60	8
44	as dancers scatter from line	1,2,3 4,5,6,7,8,9	0 8 0 10	5,6--10 0 1,2--0 10 3--0 8	8
45	(Continuous cues) as dancers group SC	10 13	0 10 0 8	1--10 9 2--10 0 3--8 0	6
46		1,2,3 4,5,6,7,8,9	8 5 10 5	1--9 10 2--0 10 Auxillary up and down	8
47	as dancers and sculptures end in final design and sound stops	1,2,3,4,5,6,7, 8,9	5 0	(Full red) Auxillary 0	5

CUE NO.	DESCRIPTION	DIMMER	SETTING	CYC	SPEED (seconds)
48	with curtain	13	8 0		5

APPENDIX C

PHOTOGRAPHY

DOCUMENTATION

Documentation of the dance as done at the University of North Carolina at Greensboro is in the form of a 16mm film. Numerous rehearsal and concert photographs were taken throughout the progress of the work. Record of the dance in various stages was kept in the form of picture albums, a director's logue, a participants' reaction and discovery logue, video tape, and a film of an improvisation session. The photographs and video tape were used for learning purposes in the training of the performers as well as for evaluation by the choreographer and documentation of the process. Viewing of the documentation of the work as done in its experimental stages at Illinois State University and in its final development at the University of North Carolina at Greensboro proved to be an interesting opportunity for evaluation and comparison by the directing artist.

Documentation of the work as done at the University of North Carolina at Greensboro is available for consultation and is filed as partial fulfillment of degree requirements with The Walter Clinton Jackson Library of the University of North Carolina at Greensboro.

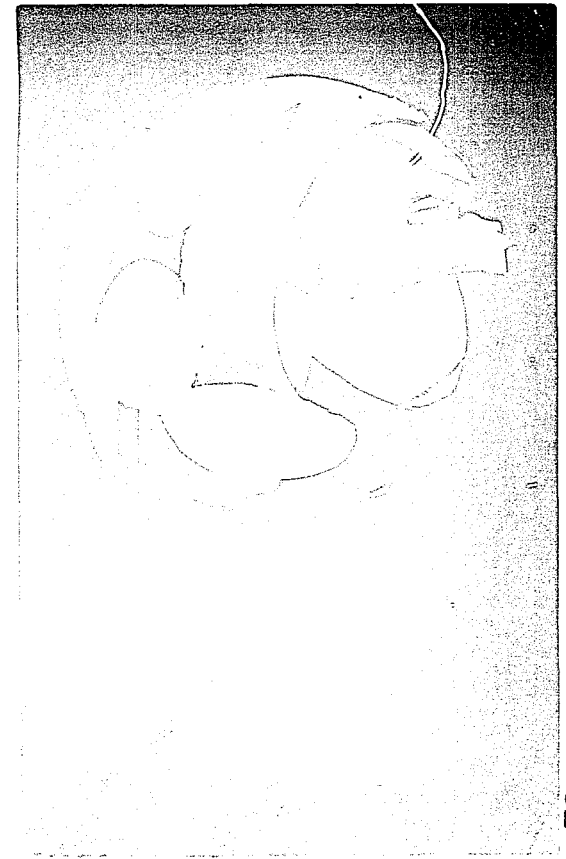
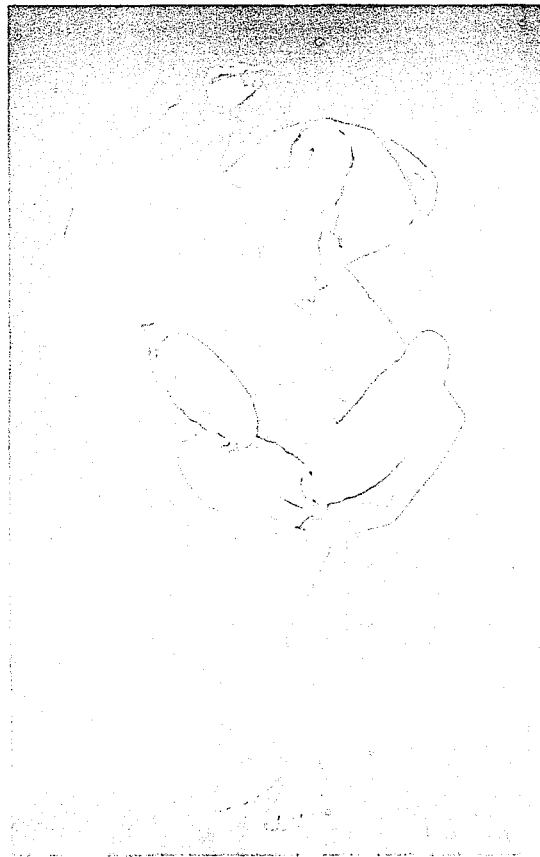
PICTURES

Pictures illustrating the three sections and sub-

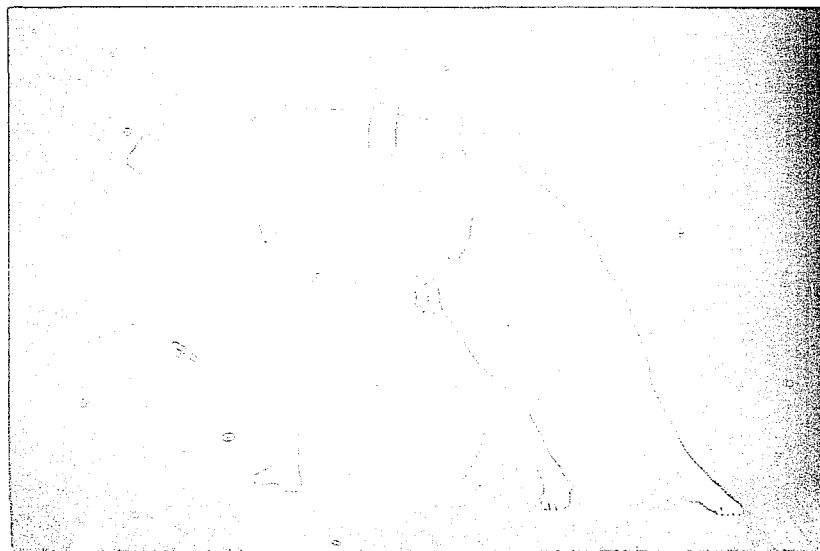
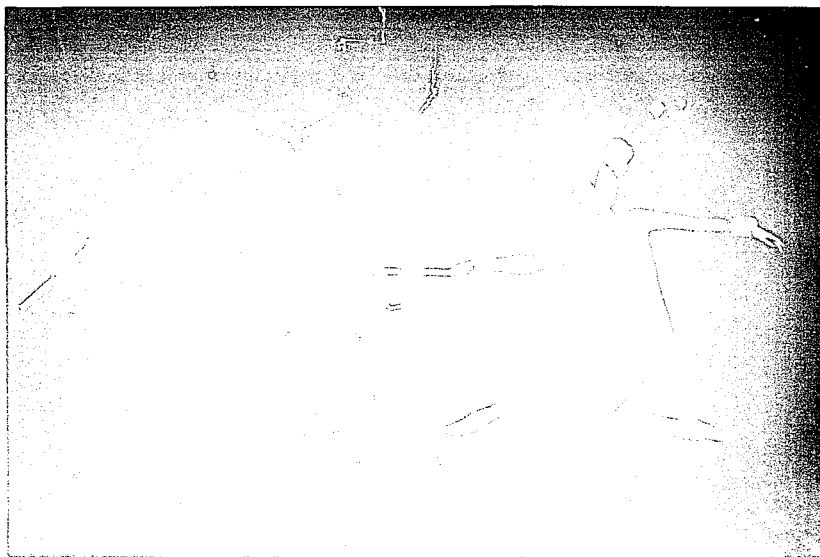
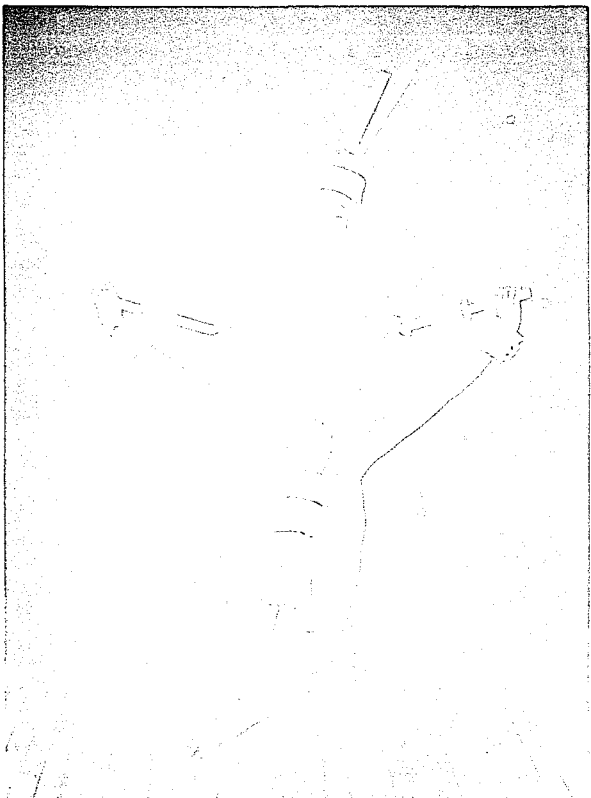
sections of Sculptolinear Kintinum appear on the following pages.

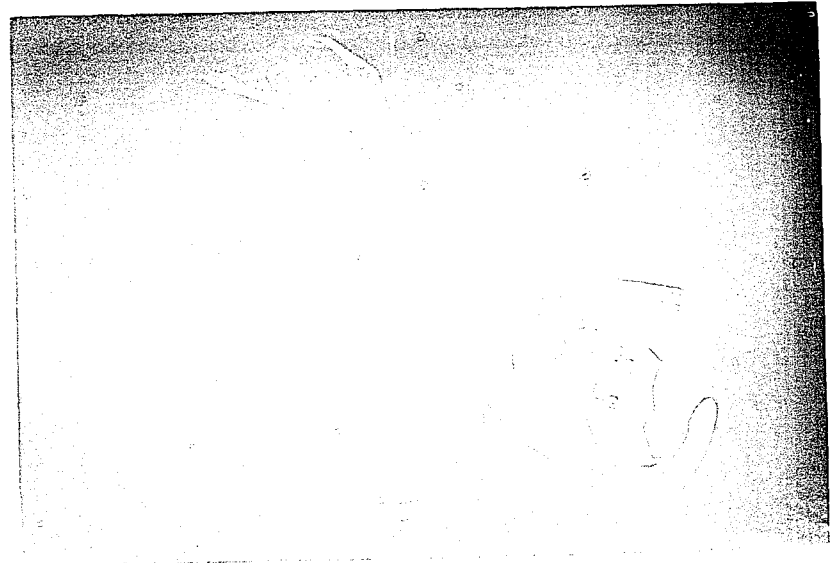
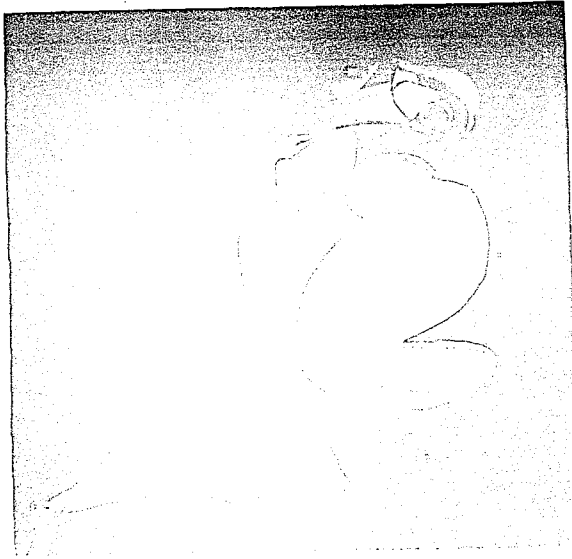
SCULPTOLINEAR KINTINUUM

Trilinum
solo

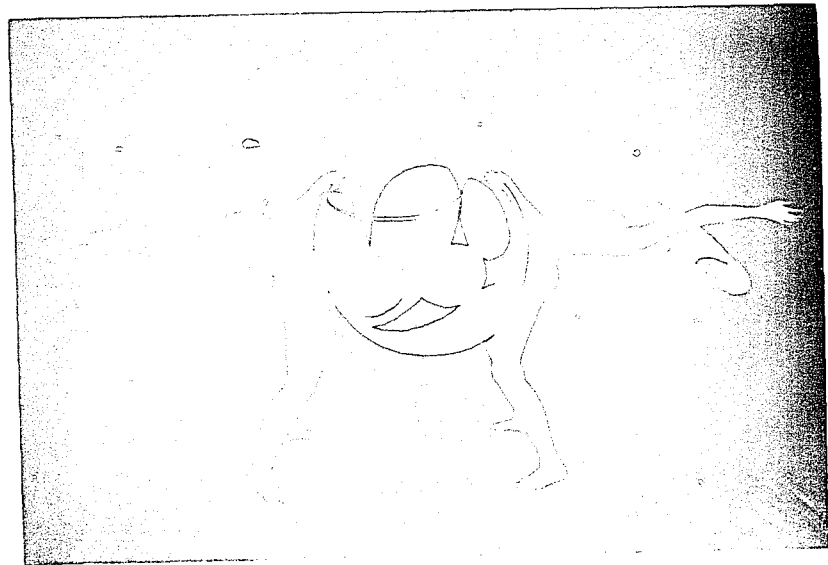


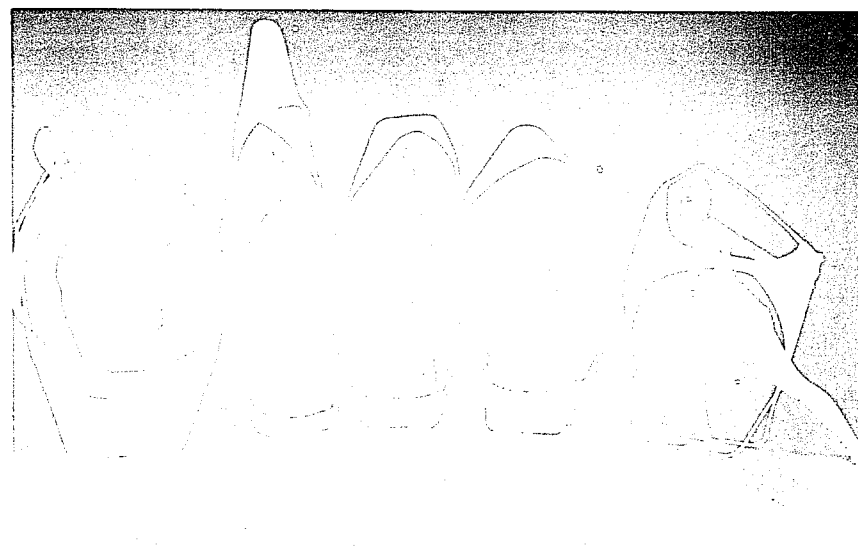
duet vertical



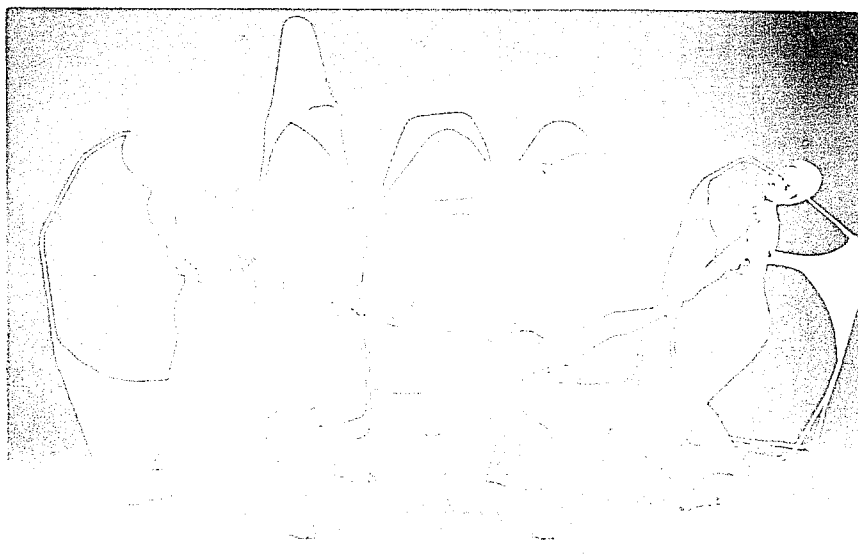


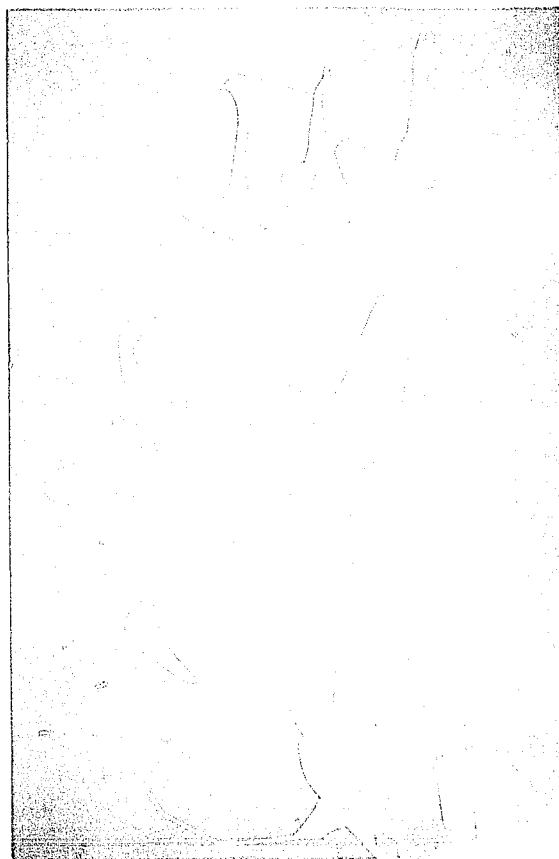
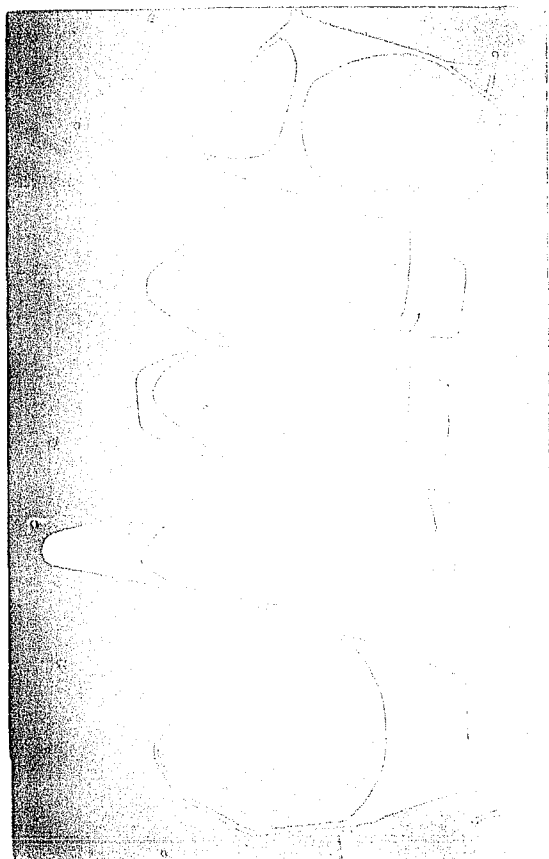
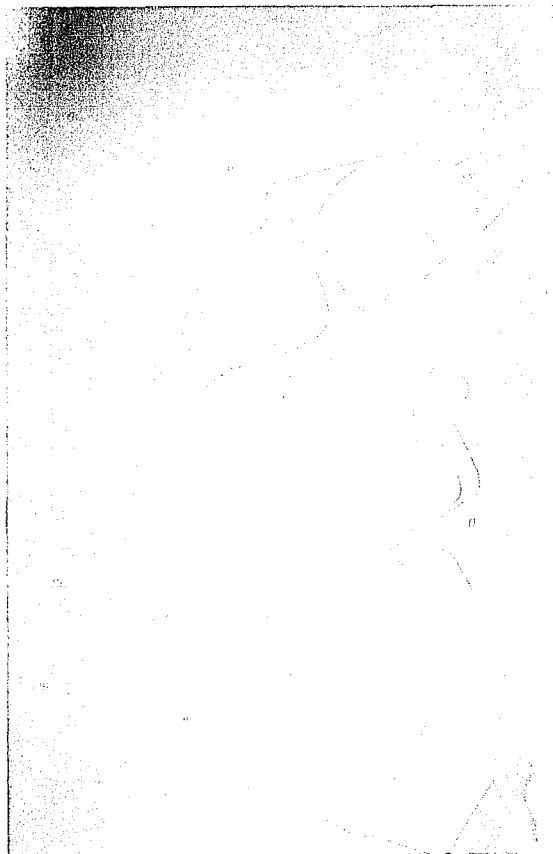
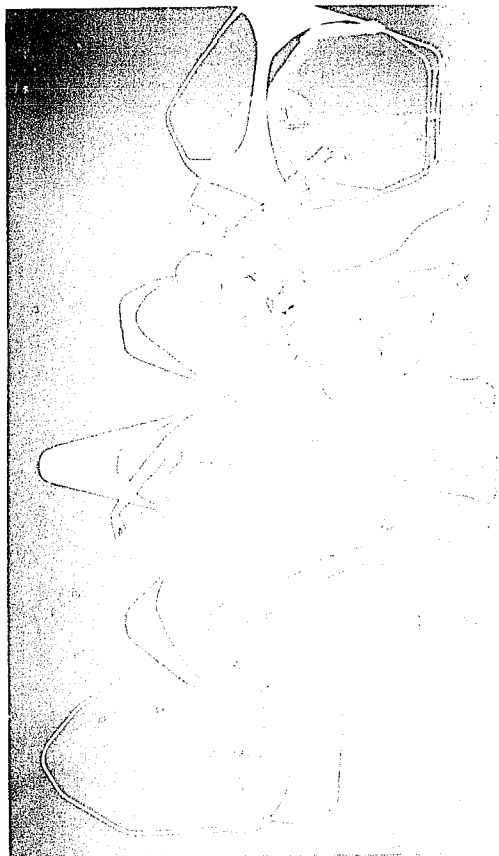
second duet

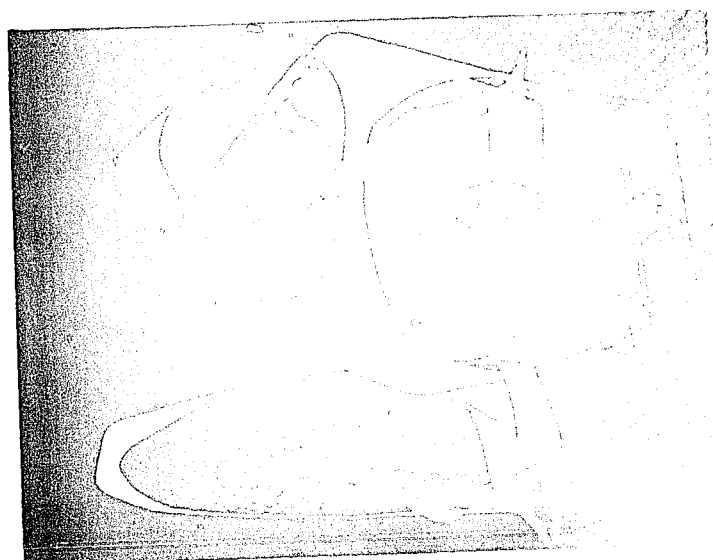




Silentium
illumination and form

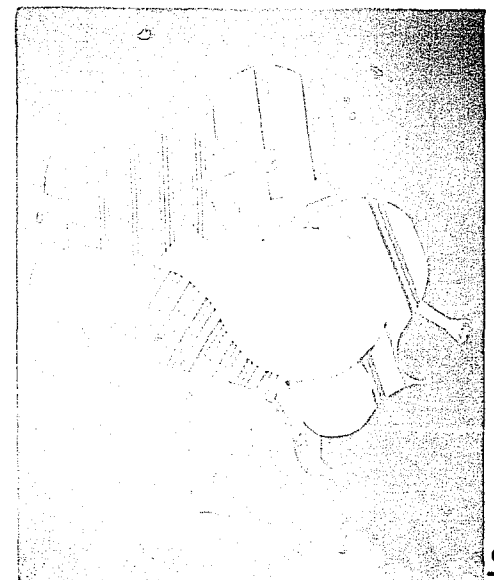
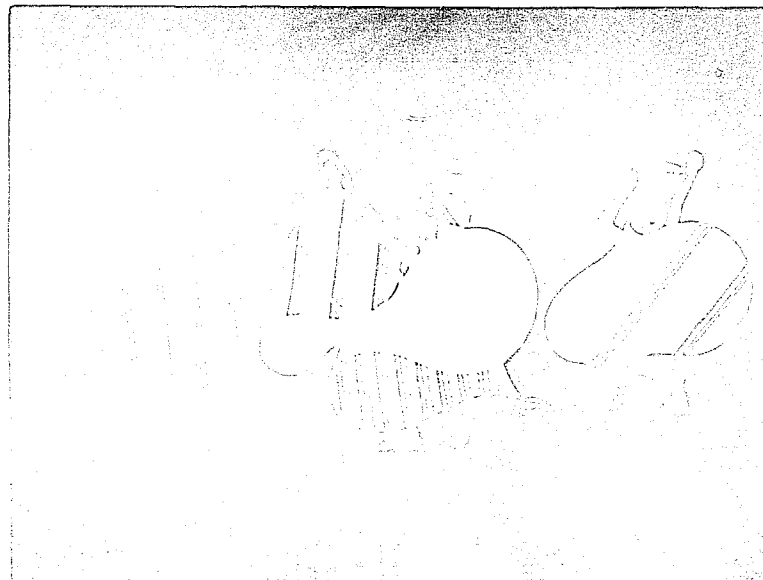
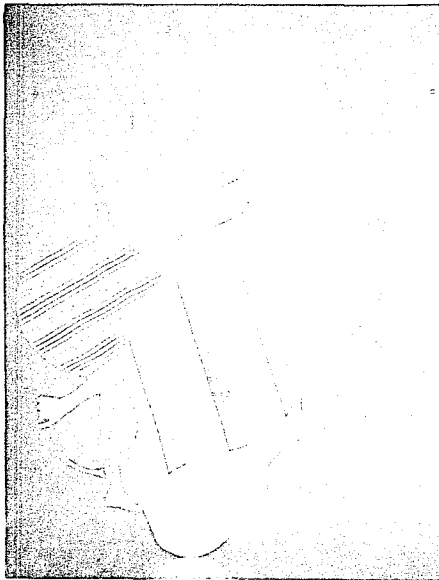


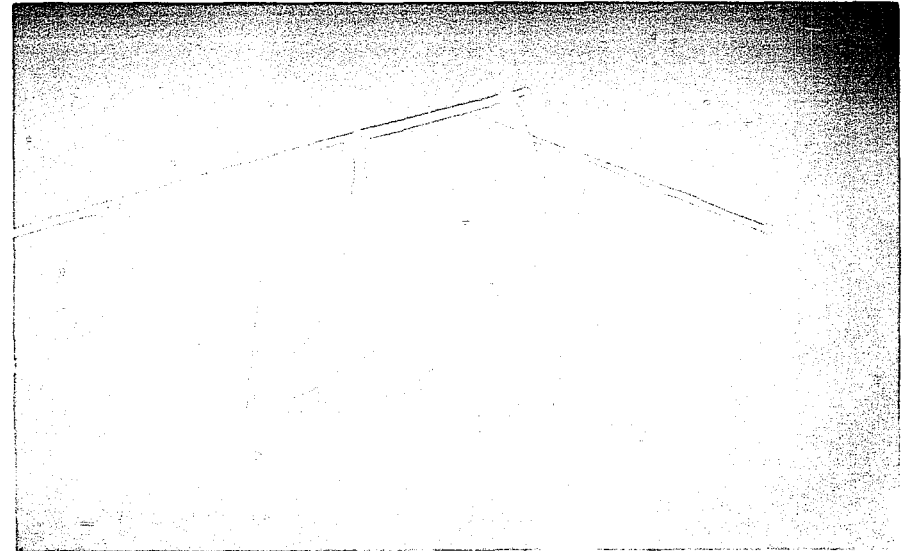
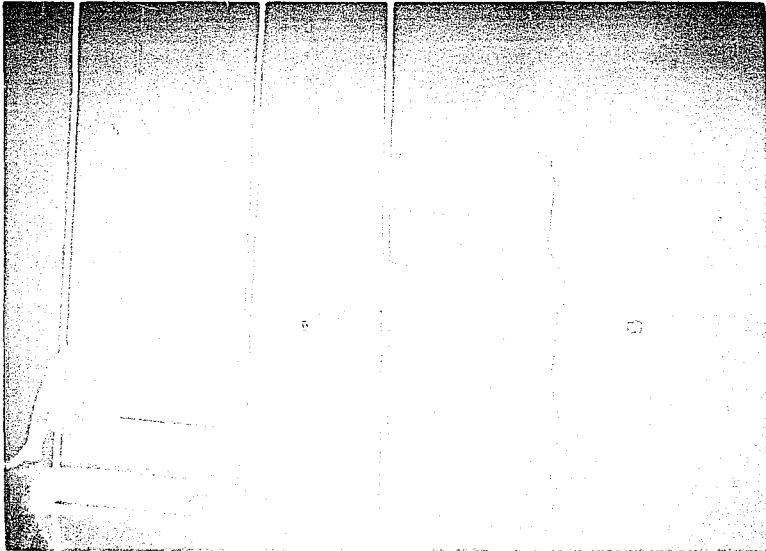




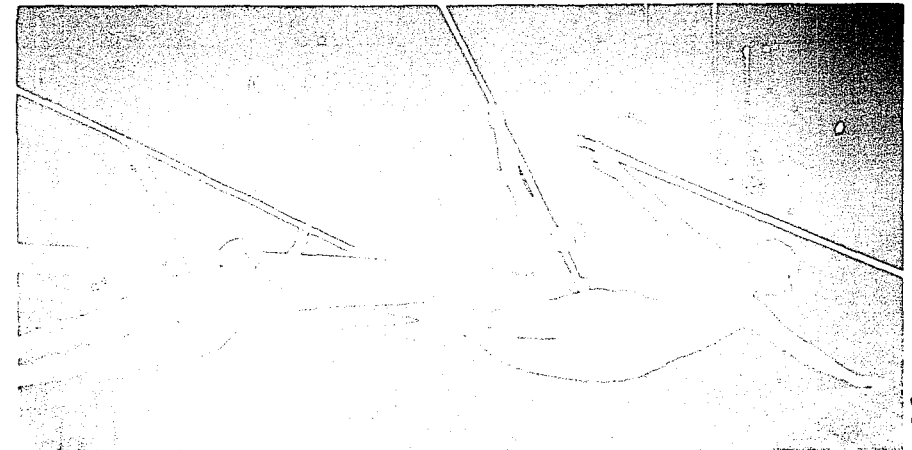
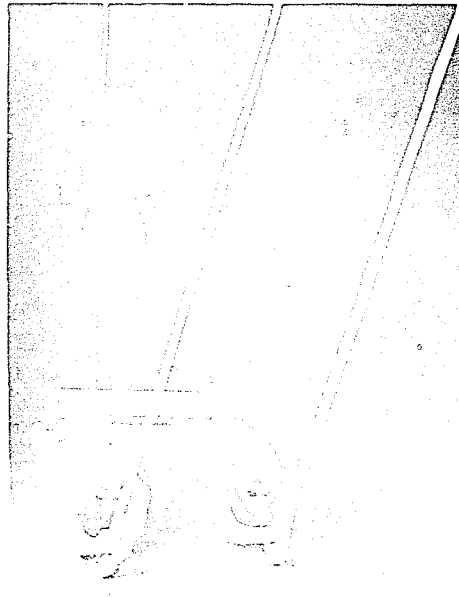


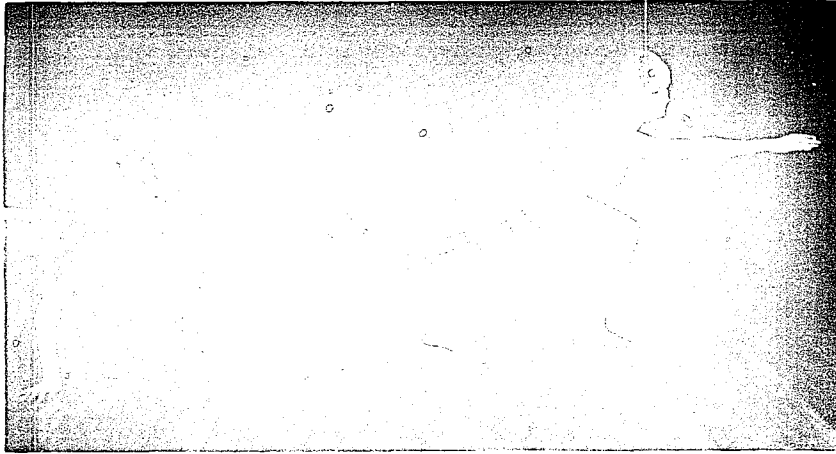
Neuvenum
quartet



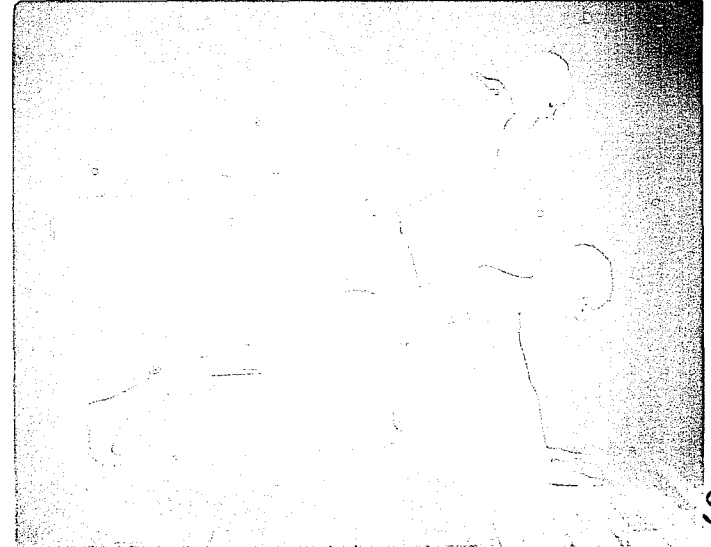
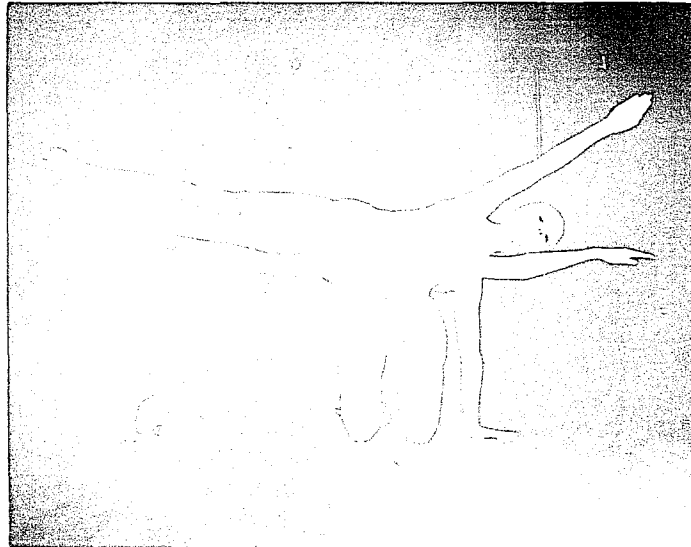
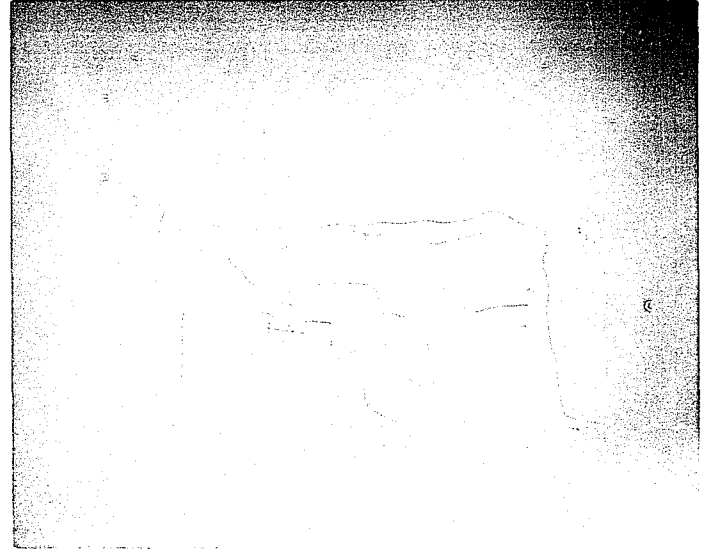


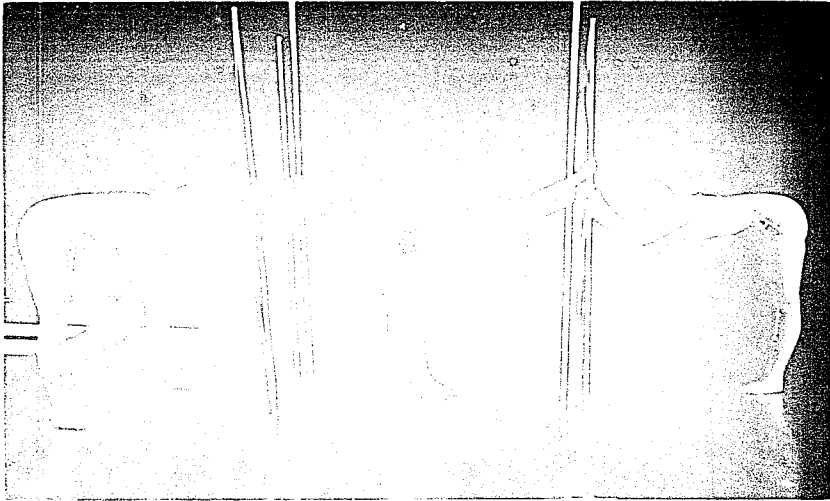
linear



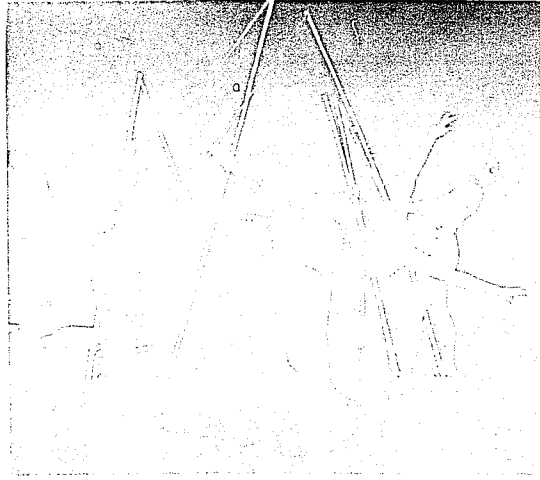
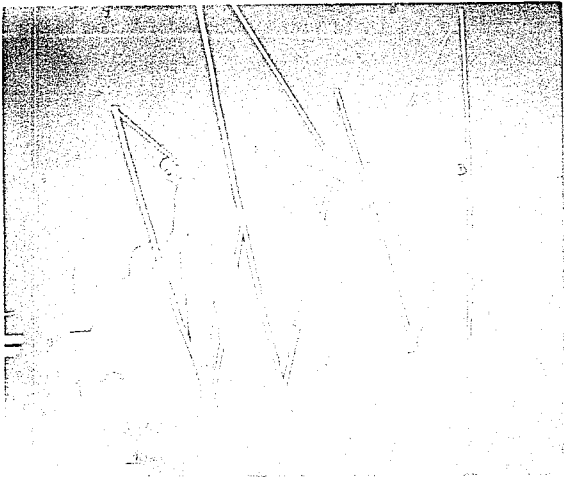


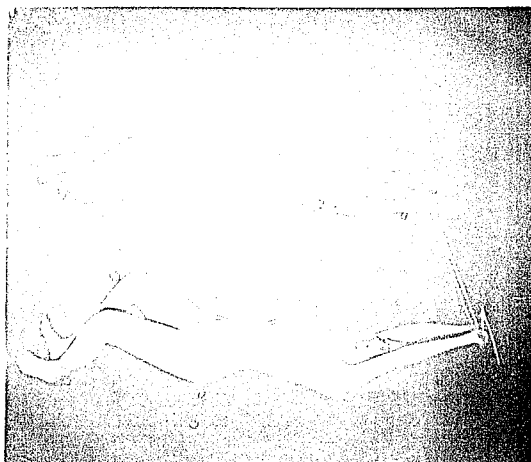
duet horizontal



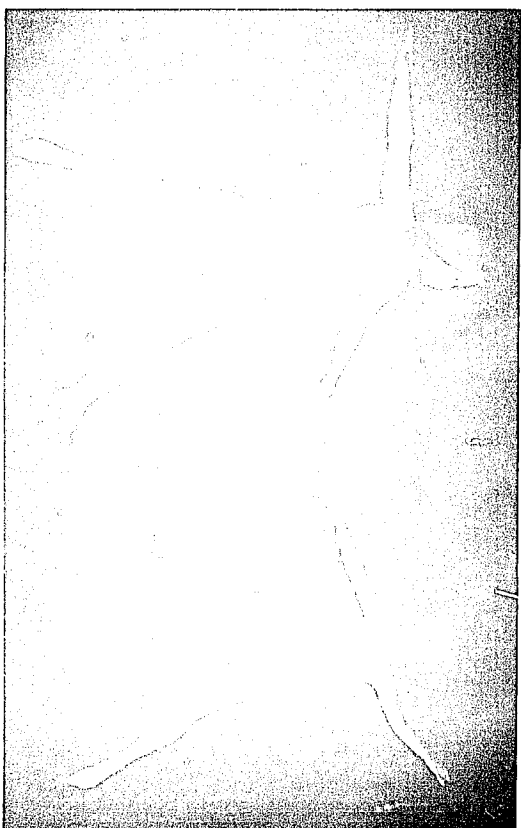
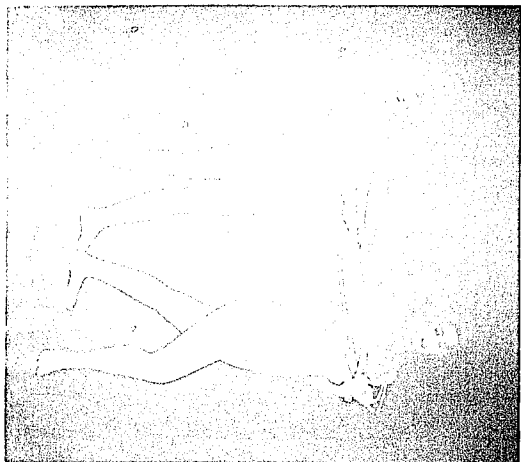


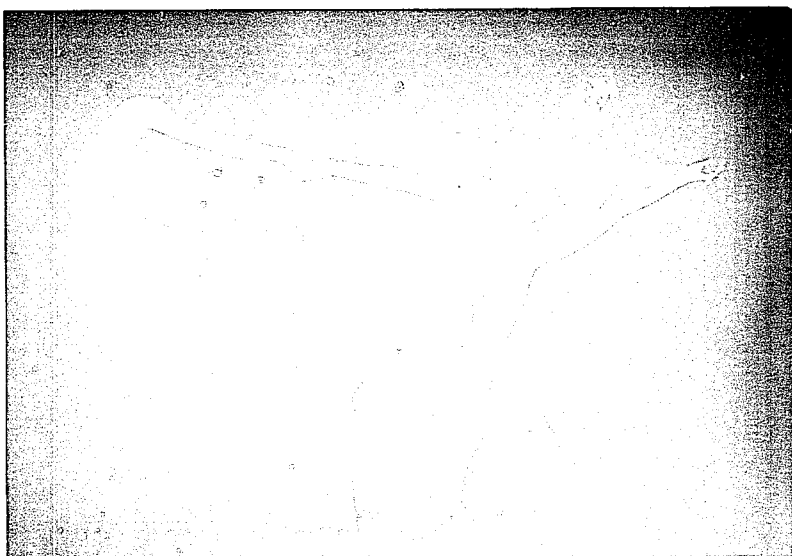
extended



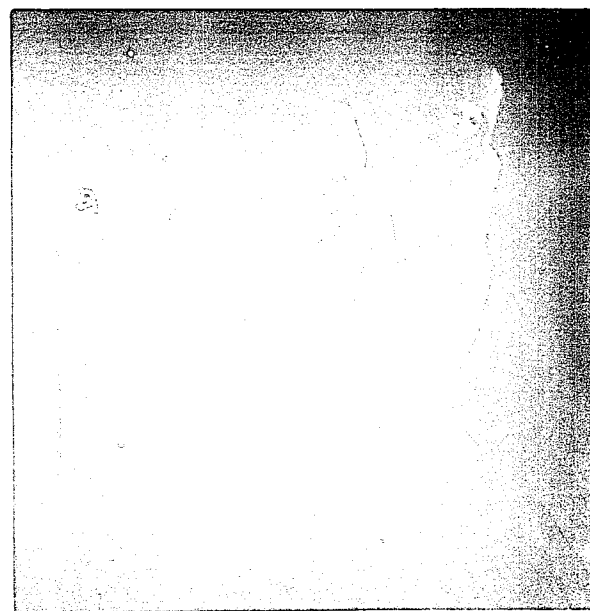
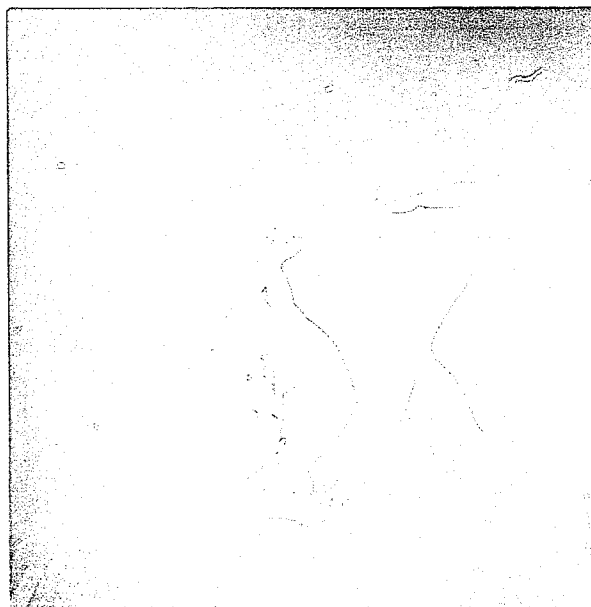


connected



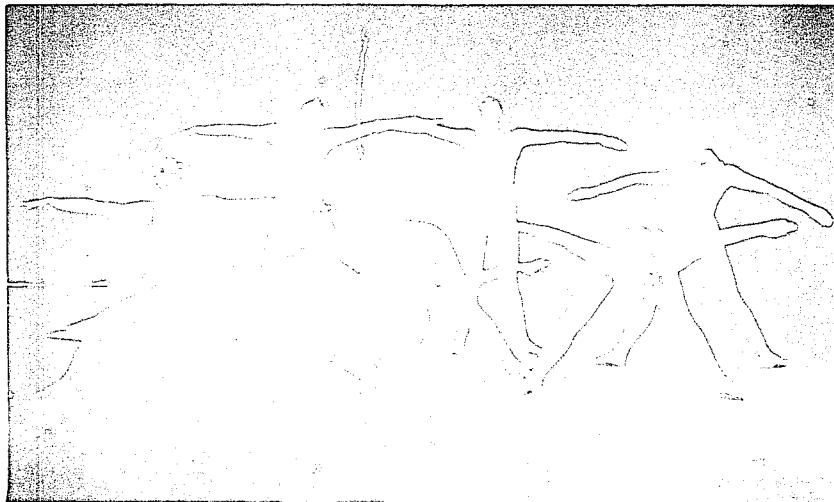


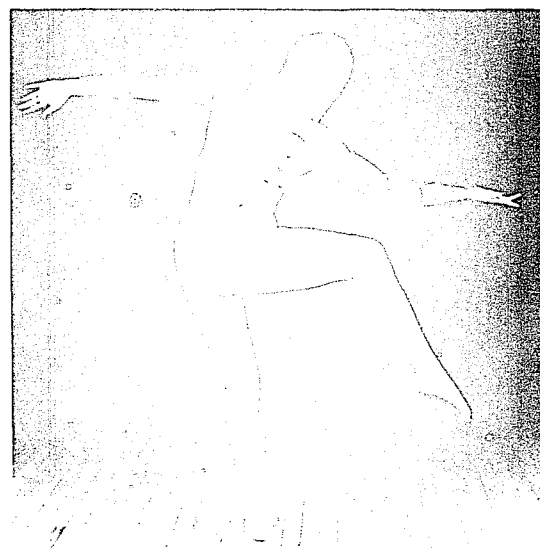
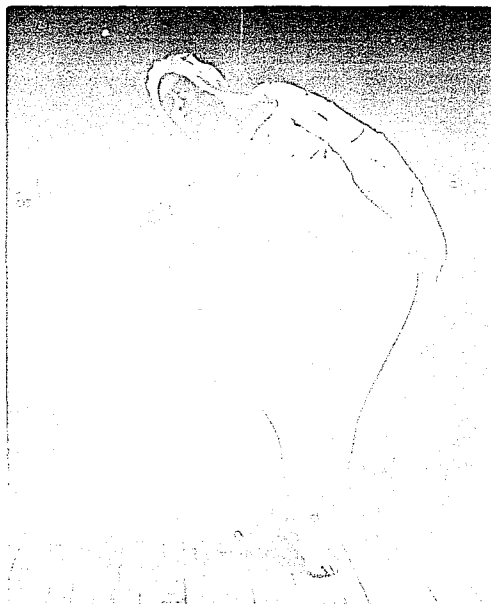
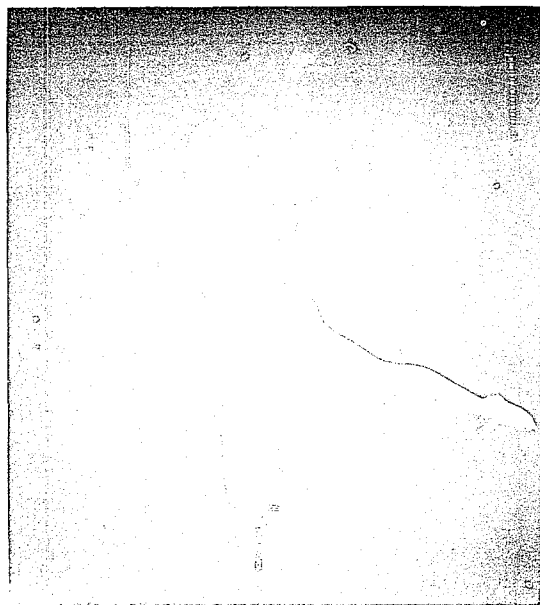
supported



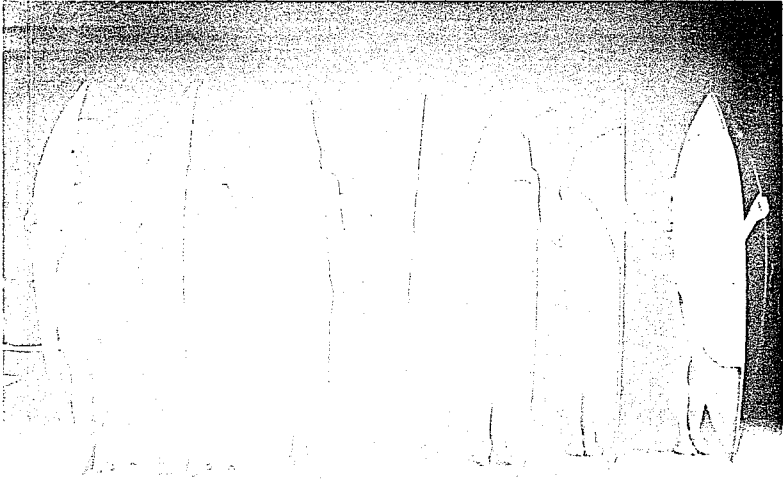


sextet





second solo



conclusions

